

# DEMETER

Women's News of the Monterey Bay Area

VOLUME 4 NO. 5

SEPTEMBER, 1981

## Demeter Productions Presents

# Alive! Live In Monterey Sept. 19

On Saturday, September 19, Demeter Productions will present in concert Alive and Terry Garthwaite at the Pacific Grove Middle School, 835 Forest Avenue, at 8 p.m.

Alive began as a women's jazz trio in 1976, and grew into its present five women combo in 1979. The Berkeley-based jazz quintet is a very exciting blend of impressional sounds of diverse jazz styles, and definitely one of the freshest sounds on the jazz scene today.

Alive's music is hard to describe, lodged somewhere between rhythm and blues, gospel, Afro-Cuban, bebop, swing and classical jazz, performed with the energy of their feminist politics, which is interwoven into their music.

The quintet features an incredible vocalist named rhiannon whose style is similar to, and at least the equal of Betty Carter's and Al Jarreau's. With an exceptionally robust and wide range, her vocals sweep up to piercing cries, flood into seats and then creep to whispers without flinching. She spins, stromps, struts — a strong woman with a big heart and arms ever open to her audience, whispering to them, moaning, growling, crying out her songs of anger and hope in a somersaulting show of staccato triplets, percussive pops and quivering harmonies that puts one immediately in mind of Flora Purim or Annie Ross or a younger Sarah Vaughn — it puts you on the edge of your seat, or up on your feet.

As a unit, all five women project an exhilarating jazz sound all their own as they perform with the zest and confidence of musicians who believe in their music. Pianist Janet Small attacks her instrument with uplifting force; Barbara Borden and Carolyn Brandy are a percussion team of the highest order; and bassist Suzanne Vincenza has a driving tone that recalls Eldee Young's salad days with the Ramsey Lewis Trio.

Alive released their first album on Urana records in 1979. Critics have called this album, "intelligent and exciting and warm in a way that is better than hot... a diverse collection of original, acoustic tunes, refreshingly stark of funk or fusion and rich in tonal texture, color and moving cross-rhythms."

Alive will soon release their second album entitled *Alive Live!*, recorded live at the Great American Music Hall in San Francisco. It is an exciting breakthrough in that it captures Alive at their best live and interacting with their audience. It also is exciting because it's being produced by jazz great Helen Keane.

Joining Alive will be Terry Garthwaite with Tucki Bailey. Terry Garthwaite, along with Toni Brown, was among the first women to form and lead a "commercially successful" rock and roll band, the Joy of Cooking. After the band broke up, Garthwaite and Brown collaborated on a couple of albums

as the Joy. From there Garthwaite has gone on to a successful solo career with several albums to her credit, including *Hand in Glove*, *Terry*, *San Francisco Ltd.*, and *Sparkling Ragtime and Hardbitten Blues*.

Garthwaite has an expressive jazzy-bluesy voice whose rhythmic vocals can send chills up your spine. And as a point of trivia, she has been, so far, the only "mainstream" musician to have participated in the National, the Michigan and the Yosemite Women's Music Festivals.

As a special guest appearance, Lambert van Buuren will be performing an original choreographed dance to Alive's *Spirit Healer*. Van Buuren has delighted Peninsula audiences for the past five years. She taught African-Haitian dance at MPC for two years.

As the creator of the Women's Cultural Dance Theater, van Buuren believes that "that dance movement is a form of therapy through which an individual may discover both healing power and the ability to release suppressed emotions."

Childcare will be available with a week advance reservation only. If you need childcare you must call prior to September 11. To make reservations call 659-3752 or 375-5629.

Tickets are on a sliding scale for general seating at \$5, \$6 and \$7 and are available at The Open Book in Pacific Grove, Do Re Mi Records in



Joining Alive! in their first Monterey appearance will be rock/jazz artist Terry Garthwaite, formerly of The Joy of Cooking.

the Barnyard, The Wizard of Aud in Santa Cruz, Recycled Records in Monterey, and Demeter Resources in Pacific Grove.

Alive is being enthusiastically received by their ever expanding audiences. They continue to add a new and powerful dimension to the role of women in jazz. If you like original, enthusiastic, creative music, don't miss an evening with Alive and Garthwaite!!!

This concert is a benefit for Demeter Resources, a non-profit, tax-exempt corporation.

## Labor Pains

# Conference on Women & Work

On Sept. 12 Resources for Women will host a one day conference entitled "Labor Pains: A Conference on Women and Work."

This conference is designed to provide resources and skills for women looking for jobs, changing careers, or trying to figure out their place in the world of work.

"Labor Pains" will offer a career and services fair, individualized career counseling, ongoing film showings, 20 workshops, and a wine and cheese reception.

The career fair will have booths from both employers and many of the support services available to women who work outside the home.

Three films will be featured: *Rosie the Riveter*, about women working in the war plants during World War II, *The Willmar 8*, a documentary chronicling the ground-breaking strike of eight women bank workers in a small Minnesota town, and *Working For Your Life*, a film examining health and safety issues for women workers.

Workshops have been designed to meet a variety of needs. One series will deal with job search issues: *Interviewing*, *Resume Writing*, *Job Search Skills* and *Maintaining Confidence While Job Hunting*.

Four individualized workshops will deal with specific employment problems faced by women of color, teenage women, older women and disabled

women.

For women in a career change, there will be *Choosing a Career*, *Alternatives to 9-5*, *Starting Your Own Business*, *Values, Success, and Making a Living*, and *Non-Traditional Jobs*.

Women considering a business career may want to come to *Over the Hill* or *Demystifying the World of Business*. *Comparable Worth*, *Sexual Harassment*, *Single Parent Survival*, *Working Women and Stress*, and *Time Management* will round out the workshops.

Registration will be held between 8:30 and 9 a.m. The conference will be kicked off by two keynote addresses.

Dr. Lee Mahon, an expert in the field of sex equity and non-traditional work for women, currently employed by the University of Santa Clara, will give an address entitled "How to Stay Afloat During This Conservative Reign."

She will be followed by Nancy Clifford, vice president of the Municipal Employees Federation in San Jose, whose talk is called "Comparable Worth: The San Jose Experience."

The conference will be held at the Loudon Nelson Community Center in Santa Cruz from 9 a.m. until 6 p.m. Pre-registration will take place by Sept. 7. To pre-register, or for further information, call Resources For Women at 429-1627, or write them at 104 Walnut Ave. Suite 212, Santa Cruz, CA 95060.

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# What Kind of Woman for the Supreme Court?

We are on the precipice of an historical decision. In a few weeks, the Senate will convene for hearings on the nomination of Sandra Day O'Connor to be seated on the Supreme Court. It is apparent that Reagan and his staff want her approved; it is also apparent that the Moral Majority and the Right to Life don't want her approved.

I wanted to try to clear the air about the nominee, since she seems surrounded in a cloud of conservatism and double messages. The issue, as I see it, is: do we want seated on the Supreme Court for the first time in history a woman, merely because she is a woman, or do we want to wait out this nomination?

Sandra O'Connor's qualifications are as follows: graduated from Stanford Law School (in the same class as William Renquist, currently on

the Supreme Court), a civilian lawyer for the Army in Germany for three years, private practice for two years in Phoenix, Assistant Attorney General of Arizona, state senator for two terms, Phoenix trial judge until 1979 when she accepted the appointment to the Arizona Court of Appeals.

She is a conservative Republican whose legislative record is unclear. Although she once favored the Equal Rights Amendment, she never sponsored the amendment's adoption. Arizona is still one of the nine unratified states. She did introduce a bill permitting doctors to refuse to participate in abortion procedures and it passed, but that does not clear the issue.

Her appointment will have more far-reaching effects than any other of Reagan's ad-

ministration, for although we have him for four years, her appointment is for life. Reagan would not nominate a liberal for the court, nor would he want a person who did not favor Warren Burger's judicial restraint policy.

If what we are seeking for a first woman on the Supreme Court is a conservative, with views that are unclear as far as the rights of women are concerned, then I urge you to write to your senator and seek her nomination. But, if what we are looking for is a role model, a person with the fire of Susan B. Anthony and Bella Abzug coursing through her veins, then I say hold out, do not accept a token appointment, do not be fooled by the Hollywood style nomination. Instead, write to your senator and seek the best woman for the job.

—Mary Davis

## Another Look At Incest

### Conversation With A Victim

*In an editorial in last month's Demeter, Sandra McKee wrote of her feelings about current theorizing on the effects of incest upon children. Response has been warm and supportive. Her words seem to have opened up the subject for many people and made it easier for them to share their experiences with others. One such person described her reactions to the editorial in a conversation with Barbara Licht-Greenberg and gave permission for portions to be printed in the hope that they might prove helpful to women who have undergone similar ordeals.*

#### A Conversation With Jane

Barbara: What did you think of Sandra McKee's editorial in Demeter?

Jane: I agreed with her. I think incest is a very serious situation. It is an issue of power, not taboo; of consent versus violation. I have no bad feelings about the daytime examination games that children play. My bad feelings come from the nighttime violations which occurred

without my consent and deprived me of power over my body.

I also want to relate this to touching. We all know that touching is essential to human growth and development. In my family no one was touched. My mother never held us. Our bottles were propped. This lack of physical contact is unfortunate, but in no way is a justification for incestual relations. The intentions are different. One is a violation, erotically oriented and genitally focused and the other is holding, nurturing: a profound contact, a communication that says you are loved and wanted.

Incest usually involves an older person and a younger child. Children are conditioned to comply with authority. They are both trusting and naive and therefore may be coerced into giving permission. Getting this permission, however, is just one aspect of the violation power. For example, my first incestuous experience was with consent and actually very typical: examination games. My brother and I were in the closet examining each

other and my father found us. My father said to my brother, "If you do that to your sister, you will kill her." The message he gave my brother was that he had power over women. "Their life is in your hands and if you choose, you could destroy her." I feel as if there was a magnetic pull for my brother to prove my father right. My father encouraged my brothers to "have balls" and take what they wanted.

Barbara: How many brothers and sisters do you have and how pervasive was the incest?

Jane: There were four boys and four girls. All four brothers molested all four sisters. I am the oldest, and therefore, as the first, I was molested by all of my brothers. My sisters were all molested but the pattern varied. I spent a lot of time trying to figure out this pattern. It was easy, as neither my sisters nor my brothers ever talked about what was going on. Apparently none of my brothers knew what the others were doing.

After the closet incident, my next memory was in our playhouse. My older brother tried to force me to have oral sex and my second brother stopped him. After that I always thought of my second brother Dick as my protector. Then, when I was about 11, the third phase started. I would be sound asleep, awaken and find someone's hands all over me. At first I thought it was Don but later I found it was sometimes Don, sometimes Bill and later George. It actually is all a blur because I would pretend to be asleep. I tried to block it all out. As a matter of fact, I blocked my whole body out and stopped developing. I have the smallest breasts among all the girls in my family.

Barbara: Did you ever tell your mother?

Jane: I was 14 years old when I told my mother. Her first response was, "You must have enjoyed it; you waited so long to tell me." I knew I was going to get that reaction. She never knew how to be a mother. I felt very hateful towards her even before that because as the oldest I had to do an enormous amount of work. I raised my brothers and sisters. Being in charge of my brothers and sisters was a terrible bind.



I felt powerful because I could tell them what to do and isolated because they had to obey me and therefore did not like me. I didn't have much of a childhood. I had all the responsibilities of being an adult, but none of the pleasures.

Barbara: What happened after you told your mother?

Jane: My parents kicked Don, my oldest brother, out of the house and no one ever talked about it again. I, of course, felt guilty that Don was being thrown out because of me. However, since the nightly molestations never stopped, even though he wasn't living with us, guilt became confusion. I did not know what was real and what was not. During my adolescence I was very unhappy, never dated and frequently felt like dying. My mother told me everyone felt that way. After high school, I went into a convent. It was a safe, legal way to die. I was very miserable there and left after a year.

Barbara: How did you find out that your sisters were also being molested?

Jane: When I was 23 I went back to visit my family. Everyone in the family knew what happened to me but would never talk about it. On this visit, my sisters and I, for the first and last time, all sat down together to discuss the situation. They revealed that each of them was being molested at night. They never went to Mom with their problem and never would discuss it with me again. That was the taboo in our family: the big secret cannot be discussed. No one would permit me to talk about it for 10 years. I

(Continued on page 10)

## DEMETER

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Demeter is a feminist newspaper published monthly on the Monterey Peninsula. Our goal is to provide a forum for the exploration and formation of feminist issues and concerns and to provide information on events, news items and organizations of interest to the women's community. Opinions expressed are those of the individual author and not necessarily those of Demeter. We welcome and thrive on input from the community and will consider for publication material of interest to women which is not sexist, ageist, racist or homophobic in content. Material should be typed and double-spaced. We reserve the right to edit copy, but will contact the author if major changes are required. Please include name, address and phone number. Material will be returned only if the author specifically requests it. Deadline for copy is published each month in our calendar. Demeter's office is in the 17th Street Women's Professional Building, located at 229 17th Street, Pacific Grove, 93950. Our phone number is (408) 375-5629. Demeter is a non-profit, tax-exempt corporation. All contributions are tax-deductible.



# An Anniversary Not To Celebrate

By Emily Armstrong

"My God, what have we done?" That question was asked rhetorically much too late. It was after the fact. Colonel Tibbets, the pilot of the Enola Gay asked this of himself after releasing the first atomic bomb over the cloudy skies of Hiroshima on August 6, 1945, 36 years ago last month. In one searing burst of flaming death 80,000 people melted away and an equal number were injured and doomed to a life of suffering. Three days later a second bomb fell on Nagasaki killing 40,000 Japanese and wounding 60,000.

"Little Boy" and "Fat Man" as they were euphemistically nicknamed had surpassed the wildest hopes of the scientists who perfected them. The threshold of insanity had been crossed, humankind could never step back. We had bred the nine-headed Medusa.

One cannot read the statistics about the destruction of both Hiroshima and Nagasaki without wondering how all this came about. Power, prestige, greed, fear, evil, brilliance, all came together back in 1939 when a man who signed his name A. Einstein wrote a letter to Franklin D. Roosevelt declaring his belief that the element uranium could be turned into a new and important source of energy. Names like Niels Bohr, Leo Szilard, Enrico Fermi, E.O. Lawrence, Edward Teller and Robert Oppenheimer swirled together in one heady mixture to form the Manhattan Project, Alamogordo, and Los Alamos for the creation of the first fission bomb with a destructive force of 20,000 tons of TNT or the force equal to the load of 2,000 B-29s. In one one-millionth of a second the world had changed.

The Hibakusha, the atomic bomb survivors (in Japanese this translates as both atomic bomb survivor and sufferer) each received a booklet from the Japanese government identifying them for life. Those papers are now held by 93,391 people, who are entitled to free medical treatment. Eight hundred of the Hibakusha were in their mothers' wombs on August 6, 1945. Hibakusha suffer from many symptoms: nausea, loss of appetite, diarrhea with large amounts of blood in the stools, fever and weakness, purpose spots on various parts of the body, bleeding from the mouth, gums, nose, throat, rectum and urinary tract. These Hibakusha did not live long. The word Hibakusha became a brand, just as cattle have their skin seared with the branding iron of the owner, so too were the Hibakusha indelibly burned with the relentless power of radiation.

Women of marrying age hid the fact that they were Hibakusha. The genetic damage with its promise of mutations for many generations to come would have precluded all chance for marriage.

On the 36th anniversary of this unbelievable happening I found myself asking why. How did it happen? Will it happen again? The following is a recounting of the many thoughts I have had about all this over the years.

Twenty-five years ago I read a very thin little book called *Hiroshima* by John Hersey. It was originally published in *The New Yorker* in 1945 as a documentary. It is Hersey's compassionate account of the catastrophic event which heralded the coming of the atomic age. The ashes of Hiroshima were still warm when John Hersey chose his words to recount the agonies.

It has bothered me that my children and the post-1945 generations have grown up in blissful ignorance of Hiroshima and Nagasaki. To them nuclear weapons are accepted as the normal gadgets of a technological society.

The irony that I cannot justify to myself is this. In 1960 from Princeton University a best seller rolled off the presses. The title was simply, *On Thermonuclear War*. The author, Herman Kahn, was a member for many years of the Rand Corporation (the ultimate think tank), a member of the Atomic Energy Commission and the Office of Civil and Defense Mobilization. It was considered at the time of publication to be the definitive treatise on nuclear war and weapons.

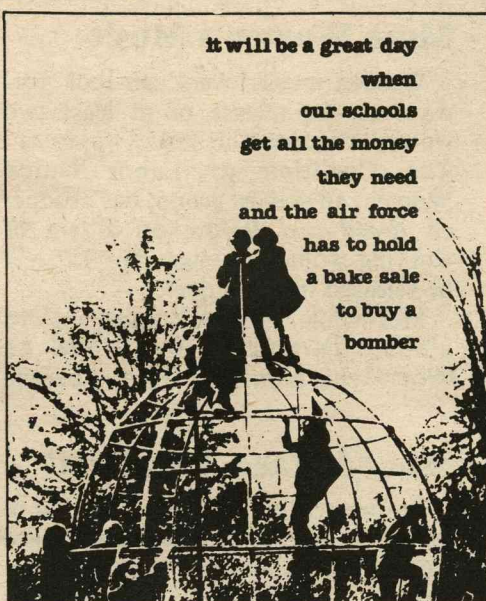


What Mr. Kahn did for the average layman who chose to read his book was to insist on the clear, calculated statistics, the unemotional assessment, the logical and precise logistics of a nuclear confrontation. This book and his second one, *Thinking About the Unthinkable*, make the unthinkable thinkable, plausible, reasonable and acceptable. Those in the know could instantly quote from this book how many millions would die and how many millions would suffer radiation poison within a specific radius. Under Mr. Kahn's tutelage we, as a country, would not take the stance of the ostrich with its head in the sand — we would at least be knowledgeable and fully informed if we were to be charred. This was bravery. This was "better dead than red" mentality.

My original irony . . . the fact that

a great deal more people today are aware of Herman Kahn's book than are aware of John Hersey's. This in itself tells one about the priorities and options we have given ourselves. The book *Hiroshima* is a truly compassionate accounting by one man of the monumental suffering of a group of people. *On Thermonuclear Warfare* coldly assesses the casualties, costs and probable causes of future nuclear wars.

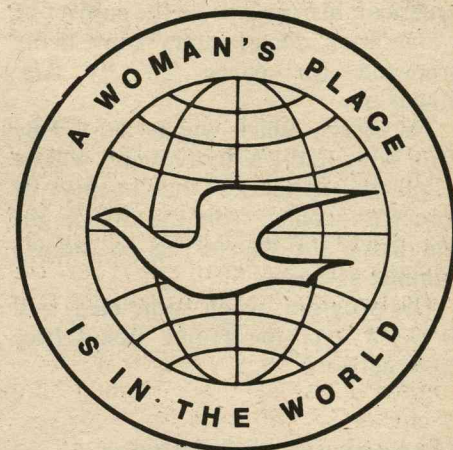
Mr. Kahn sells the whole package with a yellow ribbon wrapped around it. The hidden meaning is that to be informed is to be in-



vincible. Oddly enough, we seem to have bought the whole package.

We blithely use words like brinkmanship and deterrence, finding comfort in our ignorance. Deterrence is a four letter word in my mind. It is no longer relevant. It is an anachronism. It is a nice word made evil by a society that no longer has use for it because fear of defeat has come to surpass the fear of nuclear war. Deterrence has shed its simple forcefulness because the old game, in which both sides automatically lost if nuclear war broke out, is over.

This is not because the arsenals have become less deadly; they grow more destructive every year. But nuclear weapons, and more particularly the missiles that deliver them, have become cleverer and the



nuclear warriors can see how to run a new game with them, in which one player might in a certain bloodied sense be said not to have lost.

Tragically, this cosmic madness now wears a cloak of respectability, intelligence and political responsibility. Our invincible leaders rise to power on the promises of strength and aggressiveness. Nations acquire nuclear weapons because they seem to offer advantages at the time. The men who devise the weapons and strategies and the soldiers, sailors and airmen who operate them, do so in the sincere belief that they are preventing war.

One book I read in the research for this paper was enlightening. Entitled *Hiroshima Plus Ten* it was the oral or written testimonies of the men who ushered us into a world of uranium and plutonium devices. The question asked of each was: "Would you, knowing what you know now, participate in the same research to develop the atomic bomb?" The answer was always the same. "Yes." Even Einstein and Oppenheimer gave emphatic yes answers. Each one had the same rationale . . . "We were afraid the Germans were ahead of us and would develop the bomb first. We could not afford to let this happen. We had no choice."

But, are we not using the same reasoning for the developing of all the hideous devices we are now spending \$1.5 trillion on? Is this not the same rationale for the MX missile and the stockpiling of the nuclear warheads? Where are the answers while we can still ask the question?

## letters

We invite letters from readers expressing their views about Demeter's content or other feminist issues. Address them to Letters, Demeter, P.O. Box 1661, Monterey, CA 93940. We will not print a letter if the writer requests us not to.

### Spurred to Action

Editor:

I've finally subscribed after months of "I can't afford it," and too many borrowed issues (thanks to good friends).

Finally, I realized that I could not afford to pass up such a bargain, of information and news.

I was truly spurred to action by the attractive new format. *Demeter* is a very professional-looking paper. I thank all of the volunteer staff for passing on information in a very appealing format.

Sylvanah Kempton  
Monterey

### Far From Healthy

Editor:

Thank you for stating so eloquently my views on the "Incest Controversy."

I was a victim of incest as a girl baby-child by my mother's father. I've worked diligently to heal myself of the guilt and shame that weighed upon me for the 30 or my 45 years. I've stopped hating my long deceased grandfather. I've forgiven my grandmother and my mother because they knew and did not rescue me.

Circa 1977, *Ms. Magazine* published an excellent article about incest. I wrote a letter to *Ms.* about that article.

If incest be "so healthy," why must I sign this letter with the same signature as in 1977 . . .

Anonymous

## Lasnik Heads County Grand Jury

A new panel of public watchdogs was sworn in during the summer as Monterey County's 132nd Grand Jury.

Nineteen grand jurors were chosen by Monterey County superior court judges.

Presiding Judge Nat Agliano named

Joanne Lasnik, director of the Alliance on Aging and former director of the Volunteer Bureau in Salinas, as forewoman.

County officials believe she is the first woman to head a grand jury in Monterey County.



Compiled from Hersay

## Ms. Goes Cable

Women's role in contemporary American history will be the subject of a one-hour documentary now being prepared for cable TV by *Ms.* Magazine.

The show, which will be hosted by Alan Alda and Marlo Thomas, will be a special, detailing the history of American women from the Gibson girl and Rosie the Riveter up to today's feminist activists.

The program, when completed, will be aired over the Home Box Office cable network.

## Magazines and Money

Some traditional women's magazines may be suffering from new-found financial woes, but at least one publisher of the old school says the traditional route is still the best.

Both *Ladies' Home Journal* and *McCall's* have suffered a drop in advertising as well as a loss of 300,000 readers apiece over the last two years. Yet, *Redbook* magazine — which scatters articles on professional women among its pages — has increased its revenues somewhat. And the career-oriented *Savvy* and *Self* have nearly doubled their circulations in the last 18 months.

Still, at least on publisher is holding firm to the familiar course of action. *Good Housekeeping* editor John Mack Carter says his publication is consistently successful because it has never lost sight of its purpose. That purpose, says Carter, is "to be the greatest amount of help to women in their personal and homemaking roles."

## Support for ERA Grows

Despite the Reagan administration's outspoken opposition to passage of the Equal Rights Amendment, a recent Gallup Poll indicates that more Americans support the ERA today than ever before.

George Gallup reports that his survey found that 63 percent of Americans who have heard or read about the amendment are in favor of it, compared to 32 percent who are opposed.

Currently, women and men support the amendment to the same degree, with 63 percent of each group in favor.

According to Gallup, the greatest opposition to the ERA was found among Republicans, people living in the Midwest and South and older Americans.

## More Women's Music

Women music-lovers can look forward to the release of at least two women's records this fall.

The Coalition of Labor Union Women, an activist group, has produced *Bread and Raikes*, an album of working women's songs. The LP will be released in November.

Meanwhile, Meg Christian's third album, *Turning It Over*, will be released this month by Olivia Records.

## 'Sounds Like Apartheid'

President Reagan's plan to bring in Mexicans as guest workers could have painful repercussions on Mexican women, two Hispanic organizations are charging.

Under that proposed plan, Mexican workers in the U.S. legally since January, 1980, would be allowed to stay and work. An additional 50,000 workers a year would be permitted to enter the U.S. from Mexico, but would have to leave their families behind.

Sara Campos, of the Mexican-American Legal Defense and Education Fund, says the plan will have harmful effects on families. Campos says studies have shown that most of the up to six million estimated Chicanos living or working illegally in the U.S. are men. Women who have small children or are otherwise unable to work, she charges, would have to stay behind in Mexico under the new program, while their husbands spend as long as 10 years working far from home.

Harder hit, Campos says, will be Mexican women now living and working illegally in the U.S. The Reagan proposal would permit these women to work legally, Campos says, but their children would be subject to deportation. Campos charges that under the immigration plan, the U.S. government would be "creating a sub-class of people . . . who are not allowed to be with their families." Says Campos, "it sounds like apartheid."

## Underground No More

The underground women's music network is surfacing.

At least that's the claim of Laraine Goodman of the Berkeley Agency, an office that specializes in jazz artists.

Says Goodman, "It's been a developing thing over the past few years." She adds that women who

came exclusively from the women's network are now going "overground" and that women from more traditional routes are now linking up with underground concepts in music.

Goodman says traditional jazz festivals are now beginning to take seriously the work women are doing.

The Berkeley Agency represents such female artists as Toshiko Akiyoshi, Flora Purim, Mary Watkins, Jessica Williams, Sheila Jordan, Judy Roberts, Marilyn Crispell and the women's jazz quintet, ALIVE!

## Midwives Do It Better

Nurse midwives, backed up by doctors, deliver babies who are just as healthy as those delivered by physicians.

That's the finding of an unusual four-year study by Rosemary Mann, head of the Alternative Birth Center at San Francisco General Hospital.

The study was published in the July issue of *The American Journal of Obstetrics and Gynecology*. It found no significant differences in the number of complications, mortality rates or birth weights among the first 1,000 babies delivered in the program.

The mortality rate among the babies delivered by midwives was a much lower nine per 1,000 births, compared with 16.9 per 1,000 births among physician-aided deliveries.

The Alternative Birth Center was set up to offer a more homelike atmosphere, to try to accommodate entire families rather than just the expectant mother, and to try to keep technology from intruding on the birthing process.

## ACLU Schedules Forum On Repressive Legislation

Esther Herst, Director of the National Committee Against Repressive Legislation, will be featured in an ACLU Forum on Thursday, Sept. 17 at 8 p.m.

Herst, one of the best informed observers of the Washington scene, will report on the state of civil rights and civil liberties in the Reagan era. She will cover all areas of current repressive legislation, including The Human Life Amendment and The Human Life Bill.

Herst has been a lobbyist for civil liberties and civil rights for the past seven years, working with the American Civil Liberties Union, major religious bodies and other interested groups. She co-chairs The Campaign for Political Freedoms, a coalition of 100 organizations.

The ACLU Forum will be held in the Morse Auditorium, Monterey Institute for International Studies, 440 Van Buren, Monterey, and is open to the public.

## Reproductive Rights Coalition Seeks Wide Community Support

Seven organizations are now officially affiliated with the Reproductive Rights Coalition of Monterey County and more are in progress.

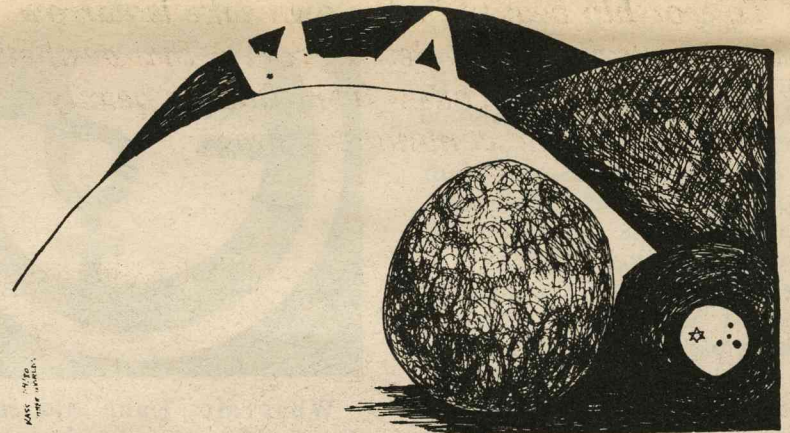
The coalition is a community based legislative action and education group established to defend the basic rights of privacy and freedom of choice for all women.

"Our immediate priority," explained co-chair Rosemary Matson, "is to defeat the proposed 'Human Life' Amendment, the Helms-Hyde 'Human Life' Statue, and the variants of these measures as they emerge in the legislative processes of federal and state governments."

"To this end," Matson continued, "we seek to mobilize public opinion in our area in support of our position and to convey its expression to legislators."

The coalition is currently collecting signatures for a full-page ad to be run in the Monterey and Salinas daily newspapers in early September, and welcome contributions to help pay for the ad. To date almost 400 persons have given support to the ad.

To add your name or for information, phone Rosemary Matson, 659-3758, or co-chair Dorothy Taugher, 372-7248.



Graphic by Kass

## Opening at MPC Sept. 10

## Uncommon Women: An Uncommonly Good Play

*Uncommon Women and others*, by Wendy Wasserstein. Directed by Sid Cato.

There are few plays which have been written exclusively about women by a woman; *Uncommon Women and others*, opening September 10 at Monterey Peninsula College, is one of them.

This play by Wendy Wasserstein concerns a reunion of women who were close friends in their college dormitory.

We get a chance to observe these women in relationship to each other as Wasserstein's comedy unfolds. As is true in most good comedies, serious issues in these women's lives are also presented.

Nine college friends are depicted

by local actresses Mickie Braun, Nina Capriola, Carrie Collier, Christine Herman, Rebecca Weber, Sandy Williams, and Jeanie Wooster.

Director Sid Cato has been waiting a year to present this play at the Standing Room Theater, MPC, and now it is polished and more than ready to be shown to the Monterey community.

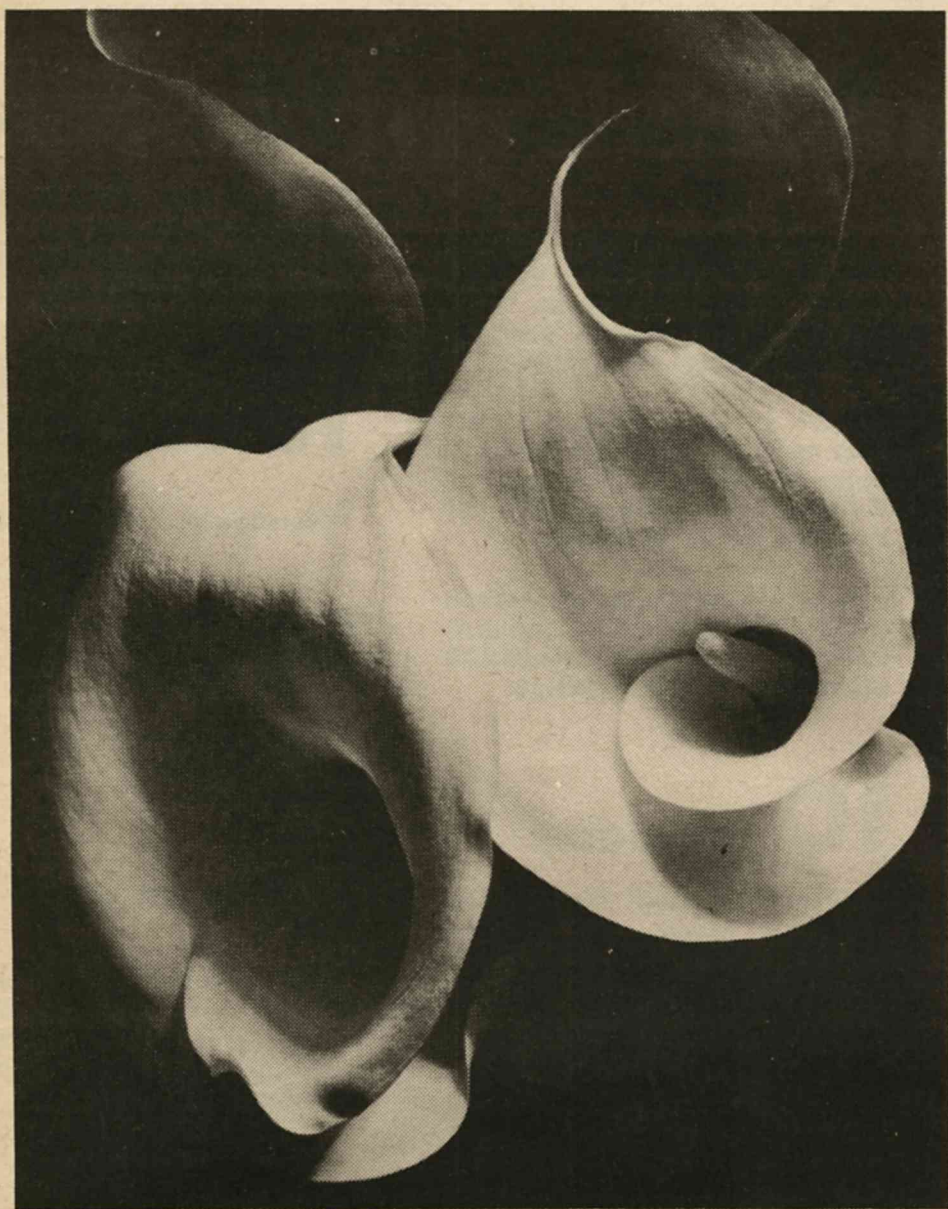
Men and women will find this play enlightening and entertaining.

*Uncommon Women and others* will open Sept. 10 and run through Sept. 11, 12, 17, 18, 19 with a tentative third weekend scheduled.

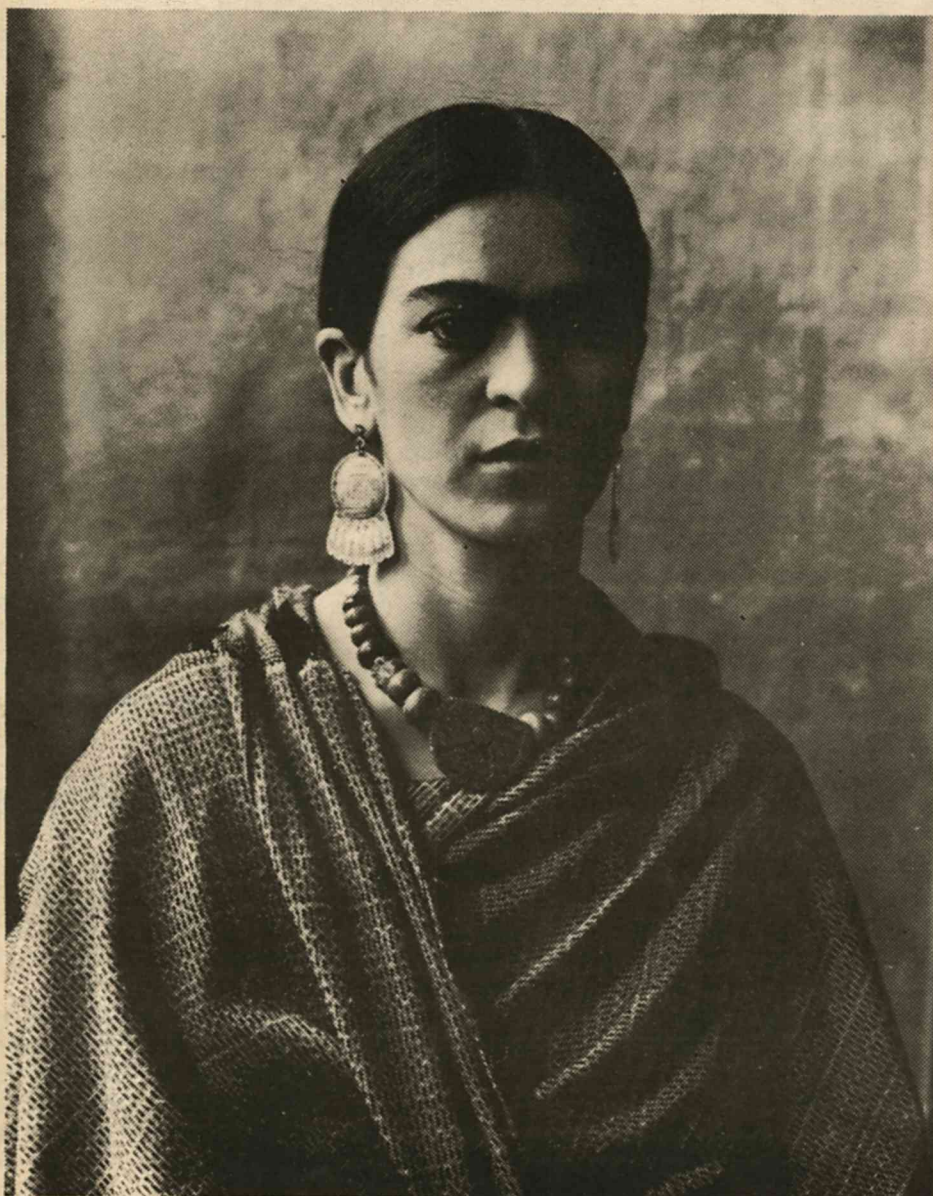
Show starts at 8:30 p.m. with tickets available through the MPC box office. For more information call 646-4213.



# Finding Beauty in the Commonest Things



*To worship beauty for its own sake is narrow  
and one surely cannot derive from it that aesthetic  
pleasure which comes from finding beauty  
in the commonest things.*



*Photos courtesy of the Imogen Cunningham Trust*

*Photographs by Imogen Cunningham are on display at Photography West Gallery in Carmel until September 30. The show includes both vintage prints made by Cunningham herself and trust prints made from her negatives by her son, Ron Partridge. The gallery, located at Ocean and Dolores in Carmel, is open 10:30 a.m. to 6 p.m. Tuesday through Saturday, 11 a.m. to 5 p.m. Sunday.*

From an early published paper on formative photographic chemistry to the street portraits in the San Francisco Bay area after the Hippie revolution, Imogen Cunningham's work includes one of the finest bodies of photography of our time. Her lifetime encompassed 92 of photography's 136 years. She lived the styles through which photography evolved — from romantic pictorialism to sharply defined realism.

In 1901, Cunningham saved \$15 and sent away for her first camera, thus beginning a career that spanned 75 years. She opened a portrait studio in Seattle and was immediately successful.

At that time her work was influenced by the pictorial style prevalent in fine art photography, characterized by soft focus images of poetic subjects.

Her real artistic quality emerged as one of the photographers who participated in the F/64 show in San Francisco in 1932. With Edward Weston and Ansel Adams, she pioneered the renewal of photography on the West Coast through the acceptance of the photograph's unique possibilities — perfect focus and clarity of detail, a beautifully subtle tonal range and also a use of the imagination through realism, approaching vision through clarity rather than the murky romanticism characteristic of pictorial photography.

At this point in her career, she turned her attention to the plant forms in her garden, and the result was a body of work reminiscent of Edward Weston and Georgia O'Keeffe. Cunningham's photographs are characterized by a visual precision that is not scientific, but which presents the lines and textures of the plants articulated by light, with a fine personal sense of the gestures of the plants as living forms. Many of these have become her most famous photographs, and are included in the exhibit.

Cunningham's most continuous body of work was her portraits of both friends and national figures. She possessed an insatiable curiosity about people, their foibles and gifts, their character formed through experience. Yet she always retained an attitude of respect and distance. Her portraits both confront and present people. Natural lighting and the use of the subject's environment as a setting are the rule.

These portraits are the result of the personal communication of the photographer and the sitter: they are refreshing, formal yet sensitive, unique to Cunningham. Her last book and photographic series concentrated on people over 90. An old woman herself, she was nevertheless curious about old age in others.

Early in her career she wrote, "One must be able to gain an understanding, at short notice and at short range, of the beauties of character, intellect and spirit so as to be able to draw out the best qualities and make them show in the outer aspect of the sitter. . . . To worship (external) beauty for its own sake is narrow and one surely cannot derive from it that aesthetic pleasure which comes from finding beauty in the commonest things."

Her work has been shown and collected around the world. She was made a member of the National Academy of Arts and Sciences, only the second woman to be so honored. Her work is in the collections of the George Eastman House, the San Francisco Museum of Art, the Chicago Art Institute and the Museum of Modern Art.





## 1 tuesday

Antioch University Monterey will hold an informational meeting regarding its Graduate Psychology program.(see ad) 5:30 p.m., 690 Pine Avenue, Pacific Grove.

Monterey County Arts Committee will hold a public meeting in Monterey to receive community opinions and answer questions regarding the county's art programs and cultural resources. For information about time and location contact Ilene Tuttle, 372-7591 or Richard Burton 424-1971.

Emma Nutt becomes nation's first female telephone operator, 1878.

## 2 wednesday

Monterey County Commission on the Status of Women meets, 7:30 p.m., Salinas Courthouse, Courtroom 3.

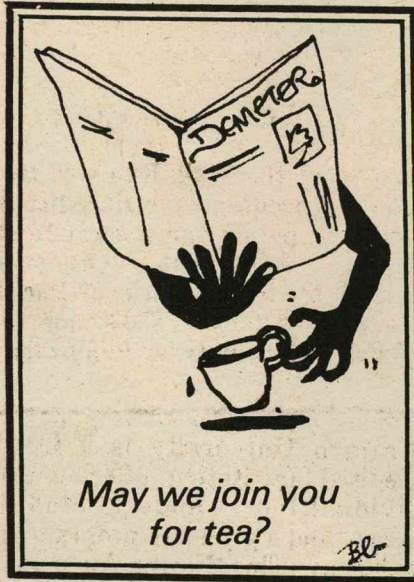
## 3 thursday

Antioch University Monterey will hold an informational meeting regarding fully accredited individualized B.A. program.(see ad) 5:30 p.m., 690 Pine Avenue, Pacific Grove.

My Sister's House, KAZU, 90.3 FM, 12:30-3 p.m.

## 4 friday

Lesbian Rap Group meets at 8 p.m. Call 372-1452 or 624-2133.



## 6 sunday

Women's Music, KAZU, 1-3 p.m.

Jane Addams, first woman to win Nobel Peace Prize, born 1860.

## 7 monday

Labor Day.

## 8 tuesday

*Women in American History* class taught by Kate Miller begins, 9:10-11 a.m. Tuesdays and Thursdays at Monterey Peninsula College.

*Women and Assertiveness Training* class, taught by Pat Poggi begins, 7-10 p.m. Tuesdays through 11-24 at Monterey Peninsula College.

Lecture by artists Lynn Larson and Ina Kozel, 7:30 p.m., Pacific Grove Art Center, 568 Lighthouse Ave., PG, part of the Art Center's continuing series on artists and their art.



Artist Lynn Larson

The Pacific Grove Art Center is sponsoring a lecture series entitled "Artists and Their Art." The first lecture in the series is scheduled for Tuesday evening, September 8, at 7:30 p.m. in the Elmarie Dyke Gallery of the Art Center, 568 Lighthouse Ave., Pacific Grove.

Carmel Valley artist Lynn Larson and Ina Kozel of Monterey will show slides and speak about their work. The series will be aimed at providing the public with a broader perspective on the concerns of today's artists and will provide a forum for artists to present their work, as they view it, to area residents.

Larson's serigraphs incorporate dream images which possess the colorful spirit of folk art and the spontaneity of children's art. Each work is an investigation into her own personal experience and expression of life.

Ina Kozel's work can be viewed both as fabric paintings and wearable art. Her one-of-a-kind fabrics, inspired by the natural beauty of the Peninsula, encompass the luminosity of a sunset and the fluidity of water.

Admission to the lecture will be \$2 general; \$1.50 for members of the Art Center.

## 9 wednesday

*Taking Control: Self Management Techniques* class, taught by Pam Keller begins, 7-10 p.m. Wednesdays through 12-2 at Monterey Peninsula College, room H105.

*Roles in Contemporary Society* class taught by Jennifer Birnbach begins 9:10-11 a.m. Mondays and Wednesdays through 12-2, at Monterey Peninsula College.

*Single: Challenge and Adventure*, taught by Jean Ackerman begins, 4-6:30 p.m. Wednesdays through 12-9 at Monterey Peninsula College.

## 10 thursday

Second Annual West Coast Women's Music and Cultural Festival begins, Camp Mather, near Yosemite.

Kate Elvin  
Farewell Show Opening  
Cafe Balhazar 7:30 pm

My Sister's House, KAZU, 12:30-3 p.m.

## Ongoing Events

Women In A Changing World—A group designed to discover who you are and how you want to be as a person and a woman in today's world. Members will learn to identify the stress in their lives, develop personal goals, and get in touch with their inner wisdom. Thursday evenings, 7-9 p.m. For more information call Family Service Agency 373-4421.

Imogen Cunningham show continues thru Sept. at Photography West Gallery, Dolores and Ocean Ave's Carmel. Gallery hours are 10:30-6 Tues.-Sat., 11-5 Sun.

Night Vision, photographs by Bonnie Rodecker will be on display at the Collectors Gallery, 311B Forest Avenue, Pacific Grove through Sept. 11. In this series, Ms. Rodecker explores areas of night photography. Gallery hours are Mon.-Sat. 10-5 p.m.

Cypress Institute, a non-profit counseling and educational organization, is holding parent-training classes this fall. Interested parents can contact Ken Kramme, MFCC, at Cypress Institute, 372-6242 for details.

## 11 friday

Lesbian Rap Group meets at 8 p.m. Call 372-1452 or 624-2133.

## 12 saturday

Women and Work Conference sponsored by Resources for Women. To volunteer to participate or for more information, call 429-1627. (Santa Cruz).

## 13 sunday

Women's Music, KAZU, 1-3 p.m.

## 14 monday

Margaret Sanger, birth control pioneer, born 1883.

## 15 tuesday

Antioch University Monterey will hold an informational meeting regarding its Graduate Psychology program (see ad). 5:30 p.m., 690 Pine Avenue, Pacific Grove.

Museum on Wheels training program for volunteers begins at Monterey Peninsula Museum of Art, 559 Pacific Street, Monterey. For more information about this three-day program see related article and contact Maria Napolitano at 372-7591.

### Who Are These Women?



(And why are they laughing?)

They are ALIVE! and are laughing out of excitement over their upcoming concert Sept. 19. Someone must have told them about those women in Monterey!

## 17 thursday

Women in Communications meets for women involved in the communications field. For more information call 624-8842 or 373-1947.

Antioch University Monterey will hold an informational meeting regarding its fully accredited individualized B.A. PROGRAM.(see ad) 5:30 p.m., 690 Pine Avenue, Pacific Grove.

My Sister's House, KAZU, 12:30-3 p.m.

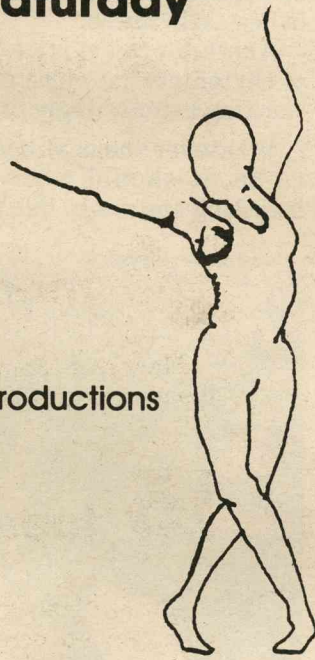
## 18 friday

Lesbian Rap Group meets at 8 p.m. Call 372-1452 or 624-2133.

## 19 saturday

Demeter Productions Presents

*Alive!*  
A JAZZ QUINTET  
with Terry Garthwaite  
Saturday, Sept. 19



### Women Maturing — Forum on Aging

A forum on *Women Maturing* sponsored by the YWCA Cultural Awareness Project, will be held Sunday, Sept. 20, from 1:00-4:00 p.m. at Monterey Peninsula College, Business Bldg. Rm. 107.

The purpose of the forum is to create an atmosphere where women can share their feelings, thoughts and concerns in regard to the maturing process and the culture in which we live.

Joey Lasnick, executive director of Alliance on Aging will moderate the panel discussion which will address they myths and stereotypes about older women that exist in our society.

Other panel members include Rena Belton, experienced organizer of community events and founder of the AGAPE Senior Club; Toni Jacobsen, project director for the Friendly Visitors program; Nancy Costello, who has been working as an individual sponsored by local churches to gather food, clothing and furniture for people in need; Maria Ceja, past president of Mujeres Unidas; and Julia Flores, manager of the Salinas Nutrition Site at Hebbroon Heights Community Center.

For more information call the YWCA of the Monterey Peninsula at 649-0834.

## 21 monday

Registration opens for *Native American Women* class, offered by Antioch University Monterey beginning Oct. 5. Instructor, Kate Miller. See related article.

Francoise Concon and Michelle Mouton become first women to win 37th Tour De France Auto Rally 1978.

Women Against Domestic Violence Crisis Intervention training for women interested in becoming volunteers on the crisis line for battered women. Classes will meet at the Y from 9 a.m. to noon, Monday, Wednesday and Friday through Oct. 2.

## 22 tuesday

Speaker's Training Session, YWCA library, 6-8 p.m.



*Women in Search of Self*, a small discussion group led by June Y. Schwartz, M.A., will deal with concerns of participants, focusing on transition, what we want, who we are, learning to say no, managing anger and stress. The class will meet four Tuesdays 9-22 thru 10-13, 7-10 p.m. and on Saturday 10-3 9-3 p.m.

## 24 thursday

My Sister's House, KAZU, 12:30-3 p.m.

## 25 friday

Lesbian Rap Group meets at 8 p.m. Call 372-1452 or 624-2133.

Annual Open House at the YWCA Women's Center.

## 27 sunday

Jealousy, power and autonomy will be among the issues dealt with in an all-day relationships workshop for lesbians. Country setting in Santa Cruz. 9 a.m.-7 p.m. Vegetarian dinner provided. Sliding scale, \$15-\$35. Pre-registration only. Laura Davis 1-662-0460 (leave message).

Women's Music, KAZU, 1-3 p.m.

Garden party for new and prospective members of the United Nation's Association, Monterey Bay Chapter, 4-6 p.m. at the C. Mark Thomas home, 17 Scarlet Road, Carmel Valley. For more information call 372-6185 or 624-7042.

## 28 monday

Norma Littlejohn is the author of a novel, *Chocolate Cake*, which examines the lives of "white-Blacks" (Blacks of mixed blood who often "pass" for white in the pre-integration South).

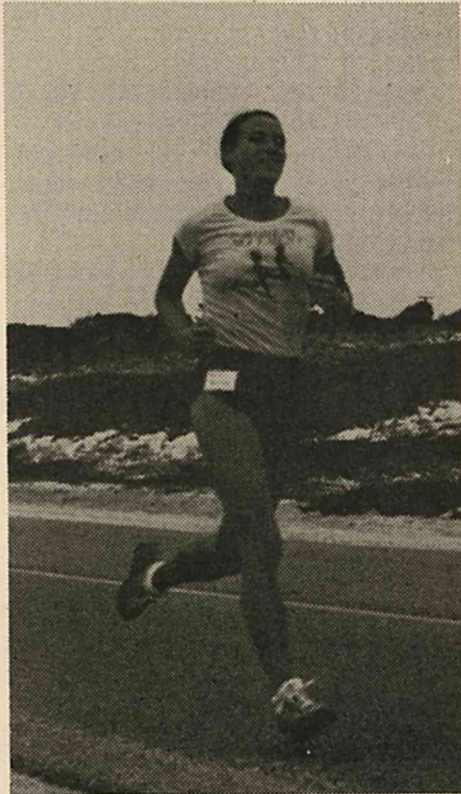
On Sept. 28, from 5-7 p.m., Norma will give a reading from her book and lead a discussion on its subject matter at the YWCA library. This event is free of charge, and wine and cheese will be served.

### Native American Women

*Native American Women* is the title of a new class to be offered at Antioch University Monterey by instructor Kate Miller, beginning in October. The class will focus on lives and history of Native American tribal women, with emphasis on work, family life, political status and religious vision. Faculty and students will explore the lives of women as artists and healers, and look at the ways in which women have resisted genocide and continue to work toward significant social change.

## 30 wednesday

Lucinda Stone, women's education advocate, born 1814.



### Walk/Run Fun & Successful

The second annual YWCA Women's Walk-Run at Lover's Point in Pacific Grove on August 8th attracted 200 enthusiastic participants. The morning began with a warm-up clinic led by Carolyn West and the runners-walkers took off from the starting line at 10:00. Tamara Gonzales of Monterey finished first in the 3.9 mile—in 18 minutes 17 seconds and Jane Chynoweth of Monterey finished the 6.2 mile in 40 minutes 21 seconds.

Women and girls from age 6 to 80 participated, with the Kandler family of Carmel-Pacific Grove entering three generations: grandmother Edith, daughter Kathy and granddaughters Kirsten and (visiting from Doylestown, Pa.) Carol. One woman in a wheelchair and one led by a dog completed the three mile walk course.

The YWCA emphasizes the importance of diversity. The purpose of the Walk-Run was two-fold: to encourage physical fitness and participation and to raise funds for the YWCA. The event, coordinated by Gwen Marie of Pacific Grove, raised over \$3000 for the YWCA of the Monterey Peninsula.

Antioch University is a fully accredited institution offering an individualized undergraduate program and a graduate program in Psychology. This 'Native American Women' class is offered for credit or for personal enrichment. It will meet for 10 consecutive Mondays 5:30-7:30, beginning Oct. 5. Registration will be held during the weeks of September 21 through October 5. For registration appointment and for information regarding appropriate fees or scholarships, please call Jackie at 649-4949 or drop by the Center at 690 Pine Avenue, Pacific Grove.



*Legend of Ariadne*

## Feminist Author Rewrites Myth

By Polly Parker

The *Library Journal* describes it as more powerful than Mary Renault's work.

Judy Grahn, author of *The Work of A Common Woman*, calls it "a brilliant retelling of the most important story to surface in our time: the historical basis for the doctrine of male supremacy."

Archaeologist Iris Love says its "author shows as rare an understanding of the complicated archaeological evidence as if she were inspired by the Great Mother Goddess herself."

It has been praised by classical scholar Marija Gimbutas for its perceptive use of mythology; Studs Terkel has referred to its political implications for issues of war and peace; it has been called compelling, shaking, insightful, poetic, passionately environmental.

The subject of these comments is *Ariadne*, summarized by the *Chicago Tribune* as "an awesome word-creation telling of the last Cretan goddess-queen's downfall and of the supplanting of the historic matriarchic worship of the Earth as Mother with the male-dominated Greek worship of Zeus."

Published in hardcover in 1980 by St. Martin's Press, it is due out in paperback on Sept. 1.

Its author is June Rachuy Brindel, a teacher of English for 25 years at the Wilbur Wright campus of Chicago's city college. This is her first novel, although her poetry and short stories have appeared in many literary magazines.

She and her husband, a composer of chamber music, are currently on an extended visit to the west coast, dividing their time between San Francisco, where their daughter is a cellist with the symphony orchestra, and Santa Cruz, where their son teaches at a school for exceptional children.

While here, she is meeting informally with feminist leaders, teachers in women's studies programs, and researchers of historical and religious materials.

She will give a reading at the Old Wives' Tales bookstore in San

Francisco on Sept. 10, and has been invited to speak at the Center for Women in Religion in Berkeley later this month.

Locally, she will be at The Open Book bookstore in Pacific Grove on Sunday afternoon, Sept. 20, sharing honors with Rosemary and Howard Matson, whose book *A Walk to the Village* has also recently appeared in paperback.

How did Brindel happen to write *Ariadne*? "Accidentally," she said in a recent interview on the Monterey Peninsula.

She started to write a contemporary novel and wanted to use a myth as a parallel to her heroine's story, in that kind of interweaving of subtle mythic allusions with modern events "that gives English majors fits."

She chose the myth of the Minotaur and the Labyrinth, planning to use it only in the

After vainly attempting to interest people whose background in the field vastly exceeded hers to take on the task, she decided to do it herself.

The significance of such endeavors goes far beyond a mere retelling of old stories and represents a desperately needed shift in values.

The classic Greek hero was a killer and a rapist. If what he was fighting was truly monstrous and a real threat to human society his role would be more justifiable, but in many cases it was simply an excuse for killing people whose power and possessions were wanted by his countrymen for themselves.

This mind-set which triumphed in the fall of Crete has set the whole tone of Western civilization for more than 2,000 years, a tone which has primarily justified conquest. That it is still pervasive today is

the family's Iowa farm livelihood was lost in the depression, "held it together" for them all, doing people's laundry, taking in work as a seamstress, writing items for local newspapers, until her sudden death in her early fifties.

Another project is a feminist view of Clytemnestra which as present is "looking astonishingly like a poem."

Whatever the next book turns out to be, it should certainly be interesting and warm like its creator.



Author June Rachuy Brindel

*The woman writer in the house of myth discovers that she, herself, is most like the figure who runs to escape the arrogant and fatal possession of the hero . . . she discovers also that although she seems to be the one who speaks the words of the goddess . . . she is also the one whose tongue has been cut out so that she cannot tell the truth.*

June Rachuy Brindel in *Will the Real Minotaur Please Stand Up?*

psychoanalytic sense in which the Minotaur would represent the parts of ourselves that we need to come to terms with before we are whole and the Labyrinth would symbolize the complexity of personality through which we must move before we can become mature.

As she began to study the myth, she concluded that it was based on an actual historical incident, and that the version with which we have all become familiar is "a lie — obviously political history written by the winners."

The Minotaur is not a monster, she says, but a symbol of the matriarchy. Analysis of the meaning of the names of those supposedly dangerous monsters, slain by the supposedly heroic Theseus, reveals that they were all connected with symbols of earlier religions which, along with their followers, were annihilated by the Athenians.

This is part of a process described by Robert Graves as making something evil out of the deities worshipped by people whom you want to subdue.

The essential properties of these deities were then incorporated into the prevailing religion; even the female creative process was taken over by males, as evidenced in the birth of Athena, originally a form of the Great Mother Goddess, from the brow of Zeus!

Brindel's preliminary research convinced her that someone needed to rewrite the story of Ariadne — and other myths, most of which are based on erroneous assumptions, and which have profoundly affected the Western world's concepts of human personality.

demonstrated, she says, by the way we are "pointing up little phallic missiles all over the globe."

A shift in focus is now crucial for survival. The danger posed by one Greek hero with a sword has been replaced by the danger of that mind-set in one man whose finger on a button can wipe out most of the world.

The essential need is to recapture the concepts that were valued at a time when women were valued more, when childbirth was regarded as the primary miracle, when the whole bent of religion was toward nurturing — nurturing the earth and life itself.

Brindel feels it is the duty of creative artists to envision and dramatize alternatives to the current patriarchal values, alternatives that can arouse our latent powers of healing and restore the human personality to psychic wholeness.

She has spelled out these views in more detail in a powerful paper entitled "Will the Real Minotaur Please Stand Up?" which was presented at the National Women's Studies Conference in Indiana this summer. It deserves publication and wide distribution; I have a copy which I will be glad to share with anyone who is interested.

The acclaim with which *Ariadne* has been greeted seems to have surprised and gratified both its author and publisher.

Asked about her future plans, Brindel replies that she has retired from teaching and hopes to write more. Three books are in outline form. One is about her mother, a physically frail woman who, when

## Party to Honor Brindel, Matsons

A book and author party at The Open Book bookstore in Pacific Grove will give members of the public an opportunity to meet with several authors whose books are currently in the news, discuss their works with them, and partake of wine, cheese, croissants, and coffee.

The event is to celebrate the publication of Howard Matson's *A Walk to the Village*. Matson, well-known as a Unitarian minister, social activist, and feminist, has used a journal form to write of his experiences and concerns, intertwining past, present, and future with lyrical reflections on the pastoral setting of life in the Carmel Valley.

Rosemary Matson, also well-known as an activist on religious and feminist issues, designed the book and inspired much of it.

A special guest, joining the Matsons the occasion of her book's appearance in paperback, will be June Rachuy Brindel, author of *Ariadne*, highly acclaimed in hardcover for its feminine perspective on the fall of ancient Crete.

The party will be from 2 to 5 p.m. at The Open Book, located at 1184F Forest Ave., Pacific Grove. All *Demeter* readers and friends are welcome to attend.

**SUBSCRIBE!**  
please





## With Skill, Perception, Grace

## Poetry Records Transition to Loving Women

By Emily Kahn

*Taking Notice*, by Marilyn Hacker. N.Y., Alfred A. Knopf, 1980. Paper, \$5.95.

*Beginning With O*, by Olga Broumas. New Haven, Yale U. Press, 1977. Paper, \$3.95.

Marilyn Hacker and Olga Broumas are young women who, like many of us, have made the transition from loving men to loving women; like few of us, they are poets, able to record this transition in poetry with unflinching perception and exceptional skill.

In *Taking Notice*, Marilyn Hacker has written poems to her lovers, her friends, and her daughter. As if we were reading a collection of letters, we can turn the pages to watch the changes she slowly struggled through.

Self-conscious, she strips herself down to her "nylon briefs, boy's undershirt, socks, hiking shoes" and then the "body nobody sees," "almost skinny as I'd like to be."

We see her as a lonely mother, feeling old and ugly, wanting a man; we sense her growing younger, less bitter, and more passionate as she gradually realizes her sexual love for another woman. In one of the first poems in this volume, she complains to a male friend, "I wish I were a lesbian." Later, in *Living in the Moment*, she explores in sensual detail the nuances of her feeling for her woman friend, the ache of the desiring skin she ends by wrapping protectively in flannel nightclothes.

The poems unwrap like a novel. *Why We Are Going Back to Paradise Island* imagines in brutal detail one man who contains all the world's violence against women and children (or is he a novelist with gruesome fantasies?) She ends by realizing, "He was not the enemy . . . we wanted him to love us."

The poems focus more and more on women as the book progresses, especially on mothers and daughters, with intimate and familiar observations that are often, in effect if not intent, political. The section titled *La Fontaine de Vacluse* (also the title of the cover painting) centers around her love for women, particularly her relationship with an artist friend. The imagery of water, ancient symbol of the female, is central:

*whorled and rosy carapaces glimmer under, the water is a mirror dreaming. Who kneels at the undulant flat belly feels her pulse gyre in the liquid circles.*

—Pantoum

It is in these sexually referenced passages that her language becomes most graceful. These poems demand to be savored on the tongue. Lines repeat themselves like ballads, like epical epithets. Finally, in *Moon Animation*, she reaches the climax she never seems to have been sure was waiting for her:

*With shuddering strokes, we offer the full moon to each other. My hand sinks to the wet core of your heat and our nerves fugue on a twinned tune. Nothing is impossible anymore.*

For Marilyn Hacker, even ordinariness is enriched by the music of words. She is a master of form. Most of the poems in this book are sonnets, sestinas, rondeaus, pantoums — archaic forms she has captured and tamed for her own very contemporary needs.

We are not painfully aware of the limits of the form, as we might be in a book of 19th century verse with twisted syntax and heavy rhymes. Rather, we must search for the form, re-reading carefully to find out what pattern she has used that gives each piece so much music.

Buttered bread and frosted wine; a child beating on a bathroom door; boots in February slush; and the magic of sexual love are elevated by form into song.

She plays with patterns, with repetitions so subtle they might escape notice if we did not read carefully; but *Taking Notice*, for Marilyn Hacker, is what poetry is all about.

Pitilessly, she takes notice of everything, most bravely her own feelings in their too-familiar neediness and vulnerability. The care with which she has constructed each stanza demands that we, too, take notice.

She expressed, for me, so clearly the constraints and struggles of loving which exist in relationships between women just as in heterosexual loves. Fearless, she speaks this challenge and this hope: "Can I believe persistent love demands change, not forgive-ness, accept the hard gift of your different sight?"

*Beginning With O* is Olga Broumas' first volume of poems, selected by the Yale Series of Younger Poets as the winner of that yearly competition in 1977. The temptation to directly compare Broumas with Hacker is too great to resist: Olga Broumas is tougher and less refined; she seems less committed to personal change, but more political than Marilyn Hacker; she is more sensual, less introspective; she may be less masterful, but is often magnificent.

We see in Broumas' poems less of the poet as a personality, more of the universal, the mythic. If Marilyn Hacker bared herself to the skin for us, Olga Broumas has stripped off her skin, revealing the veins and sinews of any woman.

Born in Greece, Olga Broumas learned English as a second language. Like her other "second" choice (loving women), she is passionate about it. Though in terms of form, she handles language freely, each word is chosen and placed with power and precision.

The images float in the nostrils, pulse in the inner ear, and shiver through the hairs of the skin. The magic of sound combines with the alchemy of meanings, speaking straight to the senses, almost (but not quite) bypassing the mind.

If poetry for Marilyn Hacker is observation and introspection set to form like music, for Olga Broumas poetry is sheer feeling released in words like bullets:

*you will know what i mean, words are supposed to claw you with beauty, tear at you spirant by sonorant tongue by tongue*

*Beginning With O* is full of the surprising imaginings and startling combinations that so often can be a way to name the unnameable, to translate sensation in a depth unapproachable by prose.

Olga Broumas writes in and of a new world. Yet with scholarly care, she has imbued her work with the imagery of Greek mythology and English folklore.

A series of poems to 12 Greek goddesses cries out with the mysteries of women together; *Cinderella* speaks anger against a woman's enslavement by men (Hacker has a not-dissimilar poem of the same name); *Little Red Riding Hood* makes reference to the female anatomy as well as to personal and political history.

There is music in Broumas' poems as much as in Hackers'. But the song is found in the meanings and sounds rather than in the form; each word is a cascade of resonances and insinuations.

Proudly and vividly sexual, Broumas looks back on her love for men with warmth and appreciation, but it is her feelings for women that are the "blood-sweet hungers" she feels most powerfully now. Angry that this love is kept from too many women, she exposes the "mind inventing neurosis, anxiety, phobia, a mind expertly camouflaged from the thought of love for a woman, its native love."

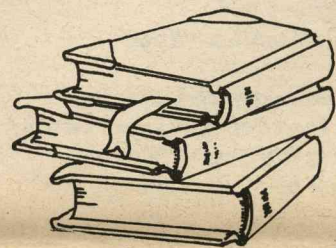
Marilyn Hacker and Olga Broumas may be the heirs of Anne Sexton and Adrienne Rich for our generation of women. They have both met the challenge of poetry with fearless self-exposure and grace.

In two very different styles, they have recognized that both poetry and love are as much work as they are joy. Marilyn Hacker's words may apply to the construction of a poem as well as to kinds of loving:

*Choice is a gift. Choice is a luxury.*

## THE WOMAN'S BOOKSHELF

by Polly Parker



*Sometimes a publisher's promotional mailing tantalizes one's curiosity. For example, who could resist an enticement like this?*

What is the true nature of the strange inhabitants of the chateau? Is "Aunt" Morgan really anyone's aunt? Why do Danielle and Adele spend so much time swimming? Is that Lady Barbara's real hair? Why is no one in the house able to finish a chess game? Will Raoul ever learn English? Why does the housekeeper's arthritis miraculously vanish when she walks to the clearing? Why does the Marquise seem so little disturbed by the death of her husband? Who is the masked nun? Knowing what she knows now of the inhabitants of the chateau, will Kathleen be able to return to the convent in safety? Will she want to?

*Under its spell I urged several readers of the book to review it for Demeter. One has done so but, alas, turned it in unsigned.*

*If she will reveal her identity I would like to give credit where it is due, but in the meantime — and in keeping with the atmosphere of the book — here are the piquant comments of our very own "Mystery Reviewer."*

*The Marquise and the Novice* by Victoria Ramstetter. The Naiad Press, 1981.

While the jacket "blurb" by Rosemary Curb, describing this book as a "spicy tongue-in-cheek blend of *Jane Eyre*, *The Well of Loneliness*, and the *Greatest Hits of Nancy Drew*," promises more than the novel actually offers, *The Marquise and the Novice* is definitely one of those purely fun experiences so rarely encountered in lesbian literature — a book

written, not to explain, expound, clarify, or raise one's consciousness, but simply to entertain.

Anyone who has ever been addicted to Gothic novels and been slightly embarrassed about it (and we are legion) will identify with the author's story of her efforts to hide this facet of her life from her friends, will chuckle at the picture of her hiding her gothics behind copies of *Lesbian Nation*, *Sexual Politics*, etc., and will applaud her decision to write this book.

Unlike the typical gothic novel which divides its attention fairly evenly between the interplay of the characters and the development-solution to a suspenseful mystery, this novel concentrates almost entirely on the characters themselves, introducing the mystery theme almost as an afterthought. The book is short enough, however, to keep this concentration on the characters from becoming tedious.

Like most gothics, the book is written from the point of view of a young governess, Kathleen Thorn, whose growing attraction to the beautiful Marquise is handled realistically and with a gentle understanding on the part of the author.

Although the major part of the novel concerns itself with Kathleen's thoughts, feelings, and her journey of self-discovery, many of its brightest moments come in the form of minor characters who slip quietly in and out of the story line.

For anyone who is an avid fan of the gothic genre — and even those who aren't — this is the perfect break for an hour or two of light reading before bedtime, one guaranteed to give you a chuckle or two and a renewed faith in that old-fashioned standby — the happy ending.



## Books In Brief

# Celebrating Our Diversity

By Kate Miller

*The New Lesbians.* Galana, Laurel and Gina Covina. Berkeley, California: Moon Books, 1977.

A series of honest, sparkling interviews with women living in different parts of the U.S. and Canada, *The New Lesbians* is a book which demonstrates our diversity, courage and ability to heal ourselves and others.

The interviews came as a result of a notice in *Amazon Quarterly*, a feminist-lesbian journal, which said that the editors would like to visit subscribers.

About 300 women responded, and Laurel Galana and Gina Covina mapped out a route and set out in

their van to visit as many of them as possible. They stayed with women from Florida to British Columbia, and this book is a transcription of some of the conversations they had along the way.

The overwhelming impression I got from the book was of the power that is generated when feminism is connected to a lifestyle which gains its primary emotional fulfillment from loving women.

The details of the stories vary greatly; even so, the process of reclaiming self, battling negative definitions and reaching toward a feminist future come through almost every story. One woman, trying to describe in words the power of her relationship with her

lover, said, "It's free space."

Throughout the book I glimpsed the possibility of women creating "free space;" it made me feel happy and very strong to see us growing in so many different ways and in so many different places.

*The Third Woman: Minority Women Writers of the United States.* Fisher, Dexter. Boston: Houghton Mifflin Co., 1980.

To be allowed a look into someone else's reality, to listen to her words and to see for a moment through her eyes, this is the gift of this thick anthology of the writings of Native American, Black, Chicana and Asian American women.

The book contains essays, interviews, folklore, narratives, short stories and poetry; I enjoyed them all. The writing is consistently excellent; this is a book to be read over and over again.

I can't pick out favorite parts or pieces — there's so many different,

vivid pictures of women's inner and outer lives.

*You Can't Keep A Good Woman Down.* Walker, Alice. New York: Harcourt, Brace, Jovanovich, 1981.

The title of this superb collection of short stories is absolutely perfect. In each story, Walker celebrates the beauty, joy, courage, pain, determination, strength and laughter of Black women in America today.

Always intensely political, the stories are also human and sharply relevant to our lives right now.

Walker is honest and extremely courageous as she looks at difficult problems (pornography at home, rape, myriad levels of racism in daily lives, hard choices in work and relationships).

The stories are also beautifully crafted by a fine poet; their emotional impact is powerful. This is one of the best books I have ever read.

## poetry

KAREN

*Thinking of our day  
the light in your eyes  
the feel of your breast  
against mine  
as we said goodbye*

*I feel warmth you left  
in the chair you were sitting  
or is it warmth from my  
own body I'm feeling*

*Heat rising inside  
continually pounding  
as ocean waves  
against the sand*

—anonymous

TACKY

*The developers have just scraped clean  
One of the last remaining almond orchards.  
Large enough for "14 New Houses."  
That earth will now be known as "Fox Hollow."  
The name implies "class" and "instant gentility,"  
but no roots.  
The roots were chewed and spewed into splinters  
by the metal monster.  
There are to be four floor-plans with 12  
variations.  
Cut from a pattern — just like the people who  
will purchase them.*

—eja

PARTING

*In the great void, the cool sky is calm  
crystal brilliance, the white sun is autumn.  
The round light contains all things  
And its broken image enters the quiet ocean.  
I see you off to the northern hills  
my tears like threads  
my face streaked wet with grief.  
Torn and empty as I leave you  
I enter the pain of our sudden goodbye  
and hope that magically you will  
appear at my window.*

*After a long journey  
I have come home and shut my door.  
In isolation evening will come and  
I will be alone among the pines.  
But my thoughts will follow you  
like the springs returning colours.*

—Laurel Hepburn

## Conversation With a Victim —

(Continued from page 2)

once wrote a letter to one of my brothers. The letter was circulated. Everyone decided I was crazy and should be institutionalized. I became ostracized because I always wanted to talk about what happened to me and what was still happening to my sisters.

Barbara: How have you managed?

Jane: I have had a lot of therapy, yet no one was willing to touch the incest issue. All the therapists would dance around the subject. I don't think therapists or doctors were educated to identify the physical and emotional signs. Until recently there has been a lot of ignorance about incest and sexual abuse. Because I was acting like a victim, I was labeled and treated by my therapists like a victim. That happens a lot to women. The helping professions "blame the victim."

Barbara: How did you get beyond that cycle?

Jane: This Christmas I read an article called "Identification of the Victim and the Family Involved in Child Sexual Abuse" (from the Minnesota Program for Victims of Sexual Assault, 1979). I saw myself in that article: someone was writing about me without having met me. For the first time I realized I was not crazy. There was a reason for all the things that had happened to me.

I had felt I was ugly. I had low self-esteem. I was being very promiscuous. I had an unplanned pregnancy and relinquished my daughter. I was anorexic (starving oneself). I had made two suicide attempts and was married for three months (I could never maintain a long-term relationship with a man) and for 20 years had nighttime hallucinations of men coming into my room at night.

I sent a copy of this article to everyone in my family. I called my "protector" brother and he admitted that he, too, had been molesting me. A missing piece of the puzzle had finally been found and from then on I haven't been plagued by the nightly hallucinations. I had a face to put on the man who was coming into my room at night.

What that article said to me was that I was not crazy. All my destructive behavior was a reaction to the incest experience. The article unfolded two things: first, it described my entire family pattern and secondly, it described me, my role within the family and my response to the sexual abuse. When I saw that list (see box) the knowledge validated me — I felt vindicated.

*(I would like to thank Jane, a fictitious name, for her cooperation.)  
—Barbara Licht-Greenberg*

## Child Sexual Abuse: What To Look For

Indicators that a child or adolescent may have experienced, or is experiencing sexual abuse:

1. Role in family: heavy childcare and-or household responsibilities, role-reversal with mother.

2. Social activity: withdrawn, e.g., a child with few friends, isolated from peers; limited participation in organized social activities and overly-restricted either by self or family; chronic runaway.

3. Emotional attitudes: depression; poor self-image as reflected in overall appearance, choice of clothing and lack of cleanliness, attention-getting behavior, inappropriate acting-out; constant anger toward parents; attempted suicide.

4. Health: drug and alcohol abuse; increase in physical complaints, e.g., headaches, miscellaneous illnesses; physical abuse, self-inflicted or inflicted by parents.

5. School participation: drop in academic performance, truancy.

6. A wide range of sexual behaviors: overly seductive

behavior, a Lolita syndrome, learning to use manipulatively as a trade for favors; promiscuity; prostitution or a complete aversion to sex.

Behavioral signs among young children include excessive masturbation, fecal soiling, severe nightmares, regression in developmental milestones, explicit knowledge of sexual acts, clinging or whining directed toward a particular parent, open sexual behavior.

This information was based on "Identification of the Victim and Family Involved in Child Sexual Abuse," printed by the Minnesota Program for Victims of Sexual Assault, 1979, and available from the Monterey County Child Sexual Abuse Treatment Program, 116 East Alisal Street in Salinas, 500 Hilby Avenue in Seaside.

These centers offer information, counseling and treatment for victims of childhood sexual abuse (present or past), family members troubled by the possibility of the problem, or other concerned individuals and groups.



# All Things Considered

By Janie Forrest

Let's see a show of hands . . . how many of you women reading *Demeter* right now are full-time housewives? My guess is not many, right? Okay, now try this one . . . how many of you even *know* a full-time housewife under 60? I asked myself this question last night and after a full 20 minutes of agonizing brain-wracking, I could come up with only one name. As a matter of fact, the name I finally dug up turned out to be a woman that I've never even met personally. But she is the wife of a contractor who is currently doing some remodeling on my house and I've spoken to her on the phone alot so I guess that counts.

The Census Bureau tells us that only 55 percent of American women have joined the work force, so that must mean that 45 percent of us are taking care of the home fort. The problem, for me at least, is that I rarely have occasion to run into

them. Our paths just aren't crossing.

Last week I watched the *Donahue* show for the first time. The topic for the day was rescuing women from the "housewife syndrome" and the speakers were three ex-housewives who eventually decided to stop catering exclusively to their families' needs and begin taking care of their own lives. The result, of course, was that they transformed themselves into happily married successful career women. Well, the premise was all very liberated and soothing, but one thing bothered me. The live audience participation was saturated with housewives trying to defend their lifestyle as stay-at-home wives and mothers. Clearly, these women felt angry and alienated. They were so tired of constantly being made to feel that their position in life was no longer enviable.

I then recalled an incident that happened to me a couple of years ago. I was introduced to a woman about my own age and I casually asked her what she did (for a living). When she replied, "nothing," she seemed definitely apologetic in her manner. She then defended herself

by insisting that raising her children was an extremely demanding job, and quickly interjected something about the volunteer work she did at her children's school. Amazing! Twenty years ago her response at having no career would have been seen as noble and admirable. Today, she is forced to feel awkward and defensive.

What have we done!! The women's movement was begun so that women could have choices with regard to their lives. Ostensibly, one of those choices was to be a housewife. But it hasn't turned out that way. Housewives are pulling further and further away from the women's movement. They are feeling isolated and threatened. Is it any wonder then that they are becoming such easy prey for the Phyllis Schlaflys and Jerry Falwells, who make them feel good about themselves by praising their homemaker status and assuring them that it is part of the Divine plan.

We, too, should be encouraging these women in their chosen way of life. It is not nearly enough that we silently "accept" their right to be housewives. We must go out of our way to cheer them and congratulate

them for doing what they truly want to do. Housewives should know that the feminist movement supports them and applauds them in the same way that we applaud women who become top corporate executives. **We are not their enemy!**

I am so very scared of a permanent schism among American women. It is crucially important that the feminist movement be seen as a movement for ALL women. We must project a united front. For if we don't, we're going to lose 45 percent of a strong, dynamic, vital contingency. And, all things considered, I believe that once we do lose them, it's going to be damn difficult to get 'em back!

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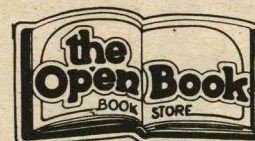
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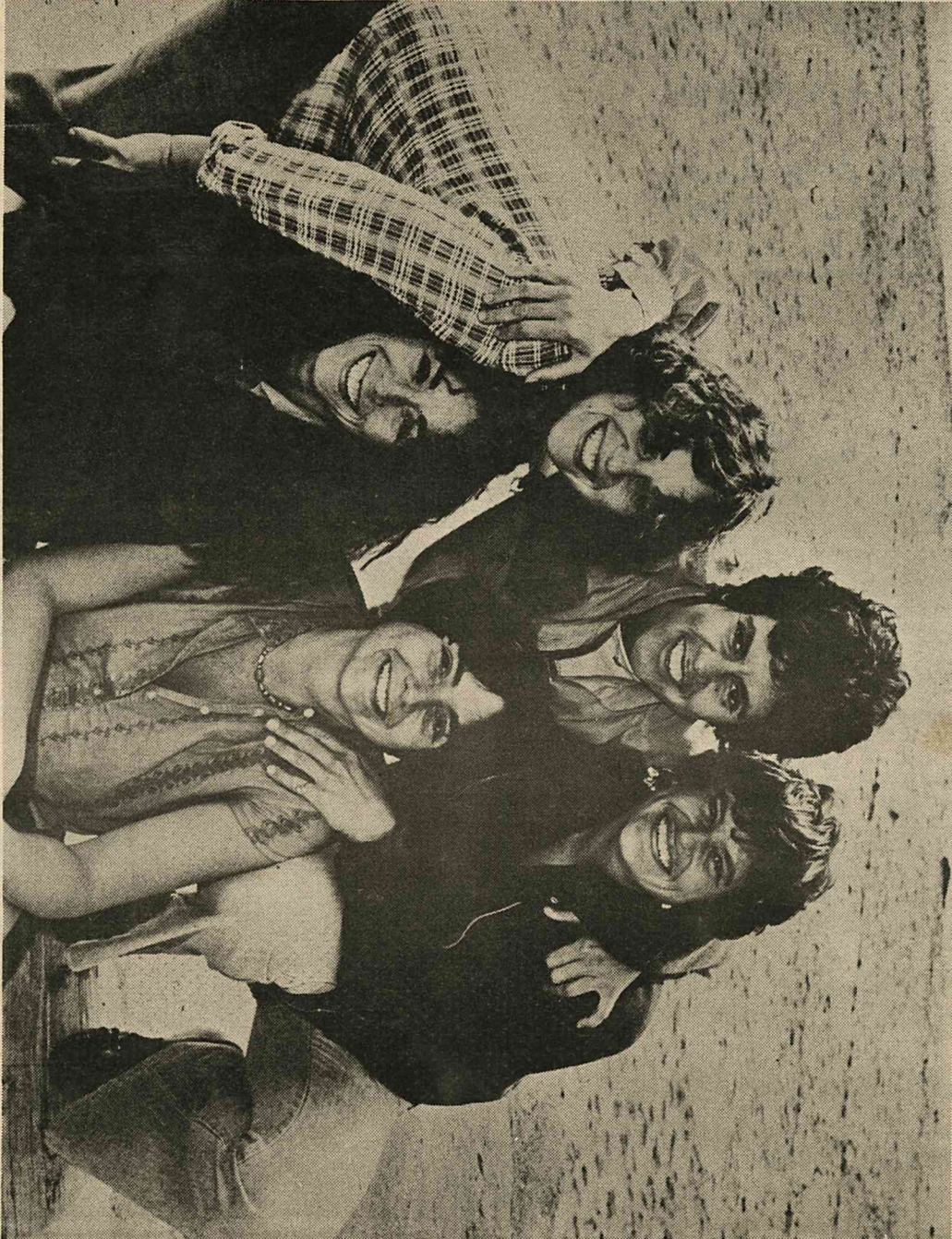
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